

1239

THE

# MUSICAL GAZETTE

## An Independent Journal of Musical Events.

AND

### GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 30.]

SATURDAY, JULY 25, 1857.

[PRICE 3D.

#### Musical Announcements.

##### HER MAJESTY'S THEATRE.

Last Week.—Farewell Performances, at Reduced Prices.—THIS EVENING (Saturday, July 25th), IL DON GIOVANNI. Monday, July 27th, LA SONNAMBULA, and last act of LA FAVORITA. Tuesday, July 28th, IL DON GIOVANNI. Wednesday, July 29th, LA CENERENTOLA (last appearance of Madame Alboni), and last scene of LUCIA, by Signor Gruglino. Thursday, July 30th, LE NOZZE DI FIGARO will be reproduced with the following powerful cast:—Susanna, Piccolomini; the Countess, Ortolan; Cherubino, Spesia; Marcelina, Poma; II Conte d'Almaviva, Beneventano; Basilio, Belarti; Don Curzio, Mercuriali; Antonio, Corsi; Bartolo, Rossi; and Figaro, Belletti. Friday, July 31st, IL TROVATORE.

The entertainments in the ballet will combine the talents of Madme. Rosati, Mdlle. Katrine, Mdlle. Boschetto, and Mdlle. Marie Taglioni.

Prices:—Pit tier, grand tier, and one pair, £2 12s. ed.; two pair, £1 11s. ed.; half-circle, £1 1s.; pit stalls, 12s. ed.; gallery boxes, 12s. ed.; gallery stalls, 3s. 6d.; gallery side stalls, 3s.; pit, 3s. 6d.; gallery, 2s. Applications to be made at the box-office at the theatre. No free list.

##### ROYAL ITALIAN OPERA, LYCEUM.

Last Week but One.—Last Night of Rigoletto.

THIS EVENING (July 25) will be performed (for the last time this season) Verdi's opera,

##### RIGOLETTO.

Gilda	...	...	Madame Bosio.
Madelina	...	...	Mdlle. Didié.
Rigoletto	...	...	Signor Ronconi.
Sparafucile	...	...	Signor Tagliacico.
Borsa	...	...	Signor Soldi.
Ciprano	...	...	Signor Mei.
Monterone	...	...	Signor Polonini.
Il Duca	...	...	Signor Mario.

Conductor—Mr. Costa.

Commence at half-past 8. Private boxes, £3 2s.; £4 4s., 25 3s., and 26 6s.; orchestra stalls, £1 1s.; pit, 8s.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. 6d.

##### ROYAL ITALIAN OPERA, LYCEUM.

Last Week of the Season.—Opera and Ristori next Monday.—Last Night of Lucrezia Borgia.—Extra Night.—The nobility, gentry, and public are most respectfully informed that the Royal Italian Opera will most positively close next week—viz., Saturday, August 1, and that there will be no extra nights, the artistes being engaged to perform in Dublin, on Monday, August 3.

On Monday next, July 27th, will be performed, for the last time this season, Donizetti's opera LUCREZIA BORGIA, with Grisi, Ronconi, and Mario; the last act of MACBETH, including the celebrated sleep-walking scene, by Madame Ristori; and a Divertissement with Mdlle. Plunkett. On Tuesday next, the last night of FRA DIAVOLO.

##### AN ORGANIST WANTED.

There being a very fine organ building by Henry Willis, Esq., of London, for Christ Church, Chanklin-ton, near Birkenhead, Cheshire, to be opened on the 2nd of August, the situation of organist has not yet been filled up. Salary not less than £20. Application to be made immediately, addressed W. F., box D 14, Post-office, Liverpool. None need apply who have not first-rate credentials. Service twice on Sunday, and on Wednesday evening.

**ST. STEPHEN-THE-MARTYR, Avenue-road.**—Opening of the New Organ.—The NEW ORGAN, specially erected for this Church by Messrs. Bevington and Sons, will be OPENED on Sunday next, the 26th instant, by Mr. Willing, Organist to the Foundling Hospital, when THREE SERMONS will be preached in aid of the Organ Fund—the morning by the Rev. E. H. NELSON, M.A., Incumbent; in the afternoon by the Rev. G. W. WELDON, B.A., Senior Curate; and in the evening by the Rev. E. B. MOERAN, D.D., of the Episcopal Free Church, Kingstown. The services commence at 11, half-past 3, and 7.

**CRYSTAL PALACE.—Mr. E. H. Turpin** will PERFORM on Messrs. Bevington's PRIZE ORGAN, at half-past 2 on Wednesday next, the 22nd inst., and every succeeding Wednesday until further notice.

##### To ORGANISTS.

WANTED, for the new church of St. Mary, Spring-grove, an ORGANIST, who is thoroughly competent as a musician and choir preceptor. Two full services on Sunday and one choir practice in the week. The organ is a new and very fine instrument, built by Gray and Davidson expressly for this church. Salary £250 per annum. Applications and testimonials to be sent to Mr. Cole, Spring-grove, Hounslow, This Day, Saturday, the 24th of July.

**MISS MESSENT has REMOVED** to 13, HINDE-STREET, MANCHESTER-SQUARE.

**ENGLISH BALLADS.—Mr. C. BLAND** begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SING-ING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

**TO ORGAN BUILDERS.—WANTED,** TWO steady good WORKMEN in the wood department, by R. POSTILL, organ-builder, York.

**THE BROUSIL FAMILY,** patronised by Her Most Gracious Majesty, H.R.H. the Prince Consort, and the Royal Family.—All letters and applications to be made to Herr Brousil, care of Mr. Chas. Jefferys, 21, Soho-square, London.

**THE HUNGARIAN BAND.** The nobility, gentry, and directors of public institutions are respectfully informed that the services of this intrepid band, whose performances have been enthusiastically received at nearly all the Courts of Europe, may be secured for fêtes, public breakfasts, and other entertainments, on application to Mr. Henry Distin, 31, Cranbourne-street, Leicester-square.

**MR. R. GLENN WESLEY** begs to announce that he has made arrangements with the following eminent artistes to give Oratorios and Concerts in the provinces during October next: Madame Radersdorf, Madame Amadei, Mr. Charles Graham, and Mr. Thomas. Violinist—Herr Molique. Conductor—Signor Alberto Randegger. All applications to be made to Mr. R. Glenn Wesley, 29, Queen's-row, Pentonville-hill, London, N.

#### Musical Publications.

93rd thousand, 1s.; also 1s. 6d., 2s., and 3s. editions. **PSALMS and HYMNS (800, decidedly evangelical),** selected by the Rev. CHARLES KEMBLE. Already used in 120 churches. Arranged for the Ecclesiastical Year. There are 245 Psalms, 545 Hymns, and 12 Doxologies. Printed as originally written. A specimen copy and terms sent for 12 stamps. To the Clergy, 100 copies of the three sizes equally assorted for 25s.

DAVID BATTESS, printer and publisher, Clapham, London, S.

Third Edition.—Sung by Miss Poole.  
**KIND WORDS.—Ballad.**

Composed by JULIA MILLS.  
ADDISON, HOLLIER, and CO., 210, Regent-street.

**WANTED, SOME CLEAN COPIES** of the "MUSICAL GAZETTE" of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

#### LEGENDARY BALLADS.

—Words and Music by Dr. WHITE.—Sung by the author with the greatest success in his popular musical entertainments. A pleasing and novel collection of quaint ballads. The six following are already published, beautifully illustrated in colours from designs by the best artists: No. 1, "Dreaming Nora"; 2, "The Nervous Irish Maid"; 3, "Song of the Mermaid"; 4, "Take this Heart"; 5, "Mawry Mavourneen"; 6, "My heart's in the wave." Price 2s. 6d. each, postage free. Also, Dr. White's Fairy Fantasia for the pianoforte, with portrait. Price 3s. London: Metzler and Co., 35, 37, and 38, Great Marlborough-street, W. Wholesale agents for Alexandre's Harmoniums, &c.

#### ARRANGEMENTS for PIANOFORTE

By BRINLEY RICHARDS.

A CHRISTMAS PIECE.—An arrangement of the composer's popular ballad, "What bells are those so soft and clear?" Price 3s.

"La maledizia."—Mario's air in *I Lombardi*.—3s. Ditto as a duet.—3s. ed.

"Robert to que j'aime."—Air de grace—*Robert Le Diable*.—3s.

Recollections of Prince Charlie. Each 2s. 6d.

No. 1. "Who wadna fecht for Charlie?"

No. 2. "Charlie is my darling."

No. 3. "Over the water to Charlie."

No. 4. "Bonnie Dundee."

HAMMOND, publisher, 9, New Bond-street.

#### Musical Instruments.

##### To the Music Trade and Profession.

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gangs, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairs provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.



## Musical Instruments.

(Continued.)

**ORGAN WANTED**, for a CHAPEL seating about 500 persons. Send fullest particulars and price to H., post-office, Farnham, Surrey.

**BOROUGH OF LEEDS.—WANTED**, by the Town-hall Committee of the Council of the Borough of Leeds. TENDERS for an ORGAN, to be erected in the Town-hall. Plans and specifications may be seen at the Town Clerk's Office, and the organ to be erected strictly in conformity therewith, and of material and workmanship satisfactory to the Committee. Specimens of the mixture of the various metals to be used to be submitted with the tenders. Sealed tenders, addressed to "The Chairman of the Town-hall Committee—Tender for Organ," to be sent to the Town Clerk's Office, on or before the 1st day of August next. The Committee do not pledge themselves to accept the lowest or any tender.

By order, JOHN A. IKIN, Town Clerk.  
Leeds, 14th July, 1857.

## Miscellaneous.

**VIA LONDON & NORTH-WESTERN RAILWAY.**  
**MARCUS'S SUMMER EXCURSIONS** from the Euston-square Station, at 10.40 a.m., on Monday, July the 27th, and Wednesday, the 29th, returning on the 29th of July, and the 3rd and 10th of August, as per bill. Fares:—To Leamington or Coventry and back, 18s. and 8s.; Birmingham, 20s. and 9s. 6d.; Wolverhampton, 22s. 6d. and 10s. 6d.; Shrewsbury or Wellington, 27s. 6d. and 13s.; Chester, 33s. and 15s.; Huddersfield, 37s. and 20s.; Preston, 40s. and 22s. 6d.; Stafford, 22s. and 12s.; Liverpool or Manchester, 37s. and 17s.; (Bangor or Conway, 42s. and 22s., at 6.20 a.m.) Observe—The London and North-Western line is the only direct route to the Art Treasures' Exhibition, Manchester. Tickets and bills may be had of Henry R. Marcus, 22, Crosby Hall Chambers, 25, Bishopton-street within, City. Be sure to obtain tickets by Marcus's special trains from Euston Station. Originator of excursion trains for the people.

**HOLLOWAY'S OINTMENT & PILLS.** By the joint action of these two inestimable specifics all cutaneous eruptions are quickly banished from the system, the worst description of wounds or ulcers are easily eradicated, the moribund matter which nature finds injurious to her is thrown out, and a thoroughly healthy state of the blood and fluids is the result, restoring a sound mind and body to sufferers after other treatment has been found ineffectual—in many cases saving surgical operations, and even life itself, by their miraculous powers.

Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 90, Malden-lane, New York; by A. Stamps, Constantinople; A. Guidley, Smyrna; and E. Muir, Malta.

**DRESS COATS.—GENTLEMEN** of the Musical Profession require a superior style and make to any other class of persons. W. BASCOMB has had for many years a good practice among some of the most eminent in the profession, and begs, through the medium of the "Musical Gazette," to make more extensively known his scale of charges.

Black Dress Coats ..... £2 10s. to £3 3s.  
Black Dress Trousers ..... £1 1s. to £1 8s.  
Morning Coats ..... £1 10s.

W. BASCOMB, tailor & habbit-maker, 19, Mortimer-street, Cavendish-square.

## Exhibitions, &amp;c.

**Mr. Henry Mayhew's curious Conversations**, with a few odd Characters out of the Streets of London.—St. Martin's Hall, July 27 to August 1st.

**The NEW SOCIETY of PAINTERS** in WATER COLOURS will shortly CLOSE their **TWENTY-THIRD ANNUAL EXHIBITION**.—Gallery, 53, Pall-mall, near St. James's Palace.

JAMES PAHEY, Secretary.

WILL CLOSE THIS DAY.  
**ROYAL ACADEMY OF ARTS**, Trafalgar-square.—The EXHIBITION of the Royal Academy is now OPEN. Admission (from 8 till 7 o'clock), 1s. Catalogues, 1s.

JOHN PRESCOTT KNIGHT, R.A., Sec.

WILL CLOSE THIS DAY.  
**SOCIETY of PAINTERS in WATER COLOURS**.—The **FIFTY-THIRD ANNUAL EXHIBITION** is now OPEN, at their Gallery, 5, Pall-mall east, close to Trafalgar-square, from 9 till dusk. Admission, 1s. Catalogues, 6d.

JOSEPH J. JENKINS, Secretary.

WILL CLOSE THIS DAY.  
**THE NATIONAL INSTITUTION of FINE ARTS**, Portland Gallery, 316, Regent-street, opposite the Polytechnic. The above Society's **TENTH ANNUAL EXHIBITION of WORKS of MODERN PAINTERS** is now OPEN from 9 till dusk. Admission, 1s. Catalogues, 6d.

BELL SMITH, Secretary.

**EXHIBITION of the SOCIETY of BRITISH ARTISTS**. Incorporated by Royal Charter. The **THIRTY-FOURTH ANNUAL EXHIBITION** of this Society is now OPEN, from 9 a.m. until dusk. Admission 1s. ALFRED CLINT, Hon. Sec. Suffolk-street, Pall-mall east.

WILL CLOSE THIS DAY.  
**FRENCH EXHIBITION**. The **FOURTH ANNUAL EXHIBITION of PICTURES** by Modern Artists of the French School is now OPEN, at the French Gallery, 121, Pall-mall, opposite the Opera Colonnade. Admission, 1s. Catalogues, 6d. Open from 9 to 6 daily.

B. FRODSHAM, Sec.

**EXHIBITION, previous to Sale by Auction**, of 25 PICTURES, of the Italian, Spanish, Flemish, and French Schools, from Major Merighi's collection, OPEN at Burlington Hall, 21 B, Saville-row, opposite New Burlington-street, Regent-street. Sale fixed for Tuesday, 21st July, at 1 o'clock. Admission to the exhibition (daily, from 10 till 4 o'clock), 1s. N.B. Artists admitted free.

**CHARLES OKEY's Parisians at home**.—Paris—Baden—Wildbad—Piano—Burlesque and Rough Sketches. Wednesday and every evening, except Saturday, at 8; Tuesday and Saturday mornings at 2. Seats, 1s.; stalls, 2s.—Lower Arcade Rooms, Adelaide-street, Charing-cross.

**THE ROYAL POLYTECHNIC** is OPEN from 12 to 5 and 7 to 10, having been redecorated and carpeted. Admission to the whole, One Shilling. Children under Ten, and Schools, half-price.

New and important Lecture, written by James Jerwood, Esq., M.A., F.G.S., Barrister-at-Law, on "THE APPROACHING COMET," showing the utter groundlessness of any popular panic arising from the idea that it will destroy the Earth. This Lecture, illustrated with Dissolving Diagrams of Comets, &c., will be delivered by Mr. Bevan.

Great Increase of the DISSOLVING VIEWS and PANORAMAS, illustrating CHINA and the Localities of the present WAR, &c., with an interesting LECTURE on the "MANNERS and CUSTOMS of the CHINESE," by A. E. Spencer, Esq.

Stevens's Eighty new Cosmopanas and Life-like Stereoscopes. The Diver and Diving Bell; more than 3000 Models and Works of Art; Electrical Experiments; Machinery always in Motion; Mon-tanard's Art Wax-Work, &c., &c.

**ADAM and EVE** by J. Van LERIUS. This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW (free) at 60, St. Paul's churchyard.

**INDIA.—Russian Life and Scenery**.—Great Globe, Leicester-square.—New DIORAMA of RUSSIA, at 3 and 8. Diorama of INDIAN LIFE and SCENERY, at 12 a.m. and 6 p.m. Admission to the whole building, 1s.

**BURFORD'S PANORAMA.—SIERRA LEONE**.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

**MDLLE. ROSA BONHEUR's great PICTURE of the HORSE FAIR**.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 5 to 6, for a limited period. Admission, 1s.

## THE ARTS IN AMERICA.

Great Picture of the Falls of Niagara.—Messrs. Lloyd, Brothers, and Co. beg to announce that they have just received from New York, and have now ON VIEW at their gallery, 96, Gracechurch-street, a very grand and powerfully painted PICTURE of the GREAT FALL, by FRED. EDW. CHURCH. This picture created a greater sensation in New York than any work ever exhibited there; and during the brief period of a fortnight was visited by upwards of 100,000 persons. It has called forth the high encomium of some of our first judges of art here, and is perhaps the greatest realization of moving water in the world. Admission on presentation of private card.

## RUSSIA: its Palaces and its People.

**GREAT GLOBE**, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign—The Ural Mountains—Nijni Novgorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

## MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk and from 7 to 10. Brilliantly illuminated at 8 o'clock

## MISS P. HORTON's

entirely new ILLUSTRATIONS.—Mr. and Mrs. GERMAN REED appear at the Royal Gallery of Illustration, 14, Regent-street, every evening, with an entirely new ENTERTAINMENT, and Elizabethan Interior, by Messrs. Grieve and Telpin.—Admittance 2s. and 1s.; stalls, 3s.; may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

**MR. W. S. WOODIN'S Olio of Oddities**, with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 8. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

## THE ZOOLOGICAL GARDENS, Regent's Park.

A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d. Children under 12 years of age, 6d. The band of the First Life Guards, by permission of Colonel Parker will perform in the Gardens THIS DAY, at 4 o'clock, and on each succeeding Saturday, until further notice.

## FLEMISH SCHOOL of PAINTING.

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.—VAN DEN BROECK, Sec.

## Mr. ALBERT SMITH's MONTBLANC,

Baden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 8 o'clock.



## VOCAL UNION.

The fourth and last concert of the season, by Miss Marian Moss, Mr. Foster, Mr. Wilbye Cooper, Mr. Montem Smith, Mr. Winn, and Mr. Thomas, was given at the Hanover-square Rooms on the morning of the 15th inst., when the following programme was performed:—

## PART I.

Glee, "Queen of the valley" .....	Calcott.
Glee, "There is beauty on the mountain" .....	Goss.
Glee, "I wish to tune" .....	Walmisley.
Ballad, "I'll wander when the twilight breaks" .....	Balfe.
Glee, "O thou whose beams" .....	Goss.
Glee, "Where art thou, beam of light?" .....	Bishop.
Solo, Pianoforte, Prelude and Fugue .....	Hatton.

## PART II.

Glee, "The Night" .....	H. Smart.
Glee, "O bird of eve" .....	Lord Mornington.
Glee, "Ye nightingales" .....	Montem Smith.
Song, "Somebody cares for me" .....	Alice Foster.
Part-song, "Sailor's Song" .....	Hatton.
Madrigal, "In the merry Spring" .....	Ravenscroft.
Part-song, "Beware" .....	Hatton.

We believe Mr. Henry Smart's glee (it is called Sir G. Smart's in one of the morning papers!) was composed for the Vocal Union. At all events, it is dedicated to them, and it was its first time of performance. There are four beautiful verses—referring to the summer night, the autumn, and the winter—by Barry Cornwall, and Mr. Smart has set them very cleverly. It is not so taking or perspicuous as many compositions by this very talented musician, but we enjoyed its first representation much, and hope to hear it again ere long. Mr. Montem Smith's glee was a novelty. It is more simple in construction than the preceding, and was consequently more readily appreciated by the audience, who requested its repetition.

The most striking performance of this morning—shall we not say the finest composition?—was Goss's five-part glee. The other of his composition, "There is beauty," though far inferior to "Ossian's Hymn to the Sun," has some beautiful harmony, and a constantly melodious theme for the soprano, to which full justice was done by Miss Moss. In Walmisley's glee, which may almost be termed a tenor solo accompanied, Mr. Wilbye Cooper had an opportunity of shining, of which he availed himself, declaiming the first movement with great spirit, and singing the latter portion of the glee with much expression and sweetness. With such solo voices as the Vocal Union possesses, it is no matter for surprise that all the glees go so marvellously well.

The vocal solos of Miss Poole were superlative trash; the song of Balfe's being about as stupid a one as could have been selected, and that by Miss Foster a production which, however countenanceable by very young misses in a drawing-room, is positively intolerable in a concert like that of the Vocal Union. We are exceedingly sorry to say that it was encored. Miss Poole as much as told the audience they ought to be ashamed of their bad taste, by declining to repeat it, and by singing "Where the bee sucks."

Not more than half-a-dozen of the audience left before the conclusion of the concert. Part-singing is evidently getting into favour.

Mr. Hatton's performance of his prelude and fugue (lately published) was one of the most masterly things we have listened to for some time. The prelude, which he played *prestissimo*, is peculiar, and might almost be termed a *capriccio*. It more nearly resembles the *capriccios* of Mendelssohn than any one of the numerous preludes of Bach and other severer writers in the fugue style. The fugue is severely treated at first, but the subsequent elaboration is very free, and it will be a fine study for those who are not afraid of a little serious octave work for the left hand.

We are pleased to hear that the season of the Vocal Union has been again successful, and we sincerely wish the party continued prosperity.

SIGNOR SOLIERI AND SIGNOR BILETTA gave a *matinée musicale*, at the Dudley Gallery, on the 13th inst. Vocalists, Miss Louisa Pyne, Mlle. Wagner, Madame Marcolini, Miss Dolby, Signor Solieri, M. Jules Lefort, and Signor Monari. Instrumentalists: Pianoforte, Signor Andreoli; violin, Signor Bazini; contrabass, Signor Bottesini. Accompanist, Signor Biletti.

## CRYSTAL PALACE.

Rossini's *Stabat Mater*, a pleasant departure from the monotonously—miscellaneous character of the Italian Opera concerts, was repeated yesterday week, the performance being generally admirable. Indeed, the only exception that may be made is the bass solo, "Pro peccatis," which was sung so slowly by Herr Formes, that the stringed instruments had much ado to restrain themselves and to accompany the singer at so dragging a pace. The unaccompanied quartett was finely sung, though an Italian basso would have done more justice to the bass part than Herr Formes, whose only solo part should have been the "Eia mater," which he did not sing. The second part of the concert opened with the overture to *La Gazza Ladra*, always well played at these concerts, and generally—as on this occasion—encored. The new trio from *Fra Diavolo* was sung by Gardoni, and his accomplices, Tagliafico and Zelger. A part-song, "The Golden Age," by Mrs. Bartholomew, followed, then two songs and a duett, and the "Benediction" from *Les Huguenots* concluded the concert.

The upper fountains played. Yesterday the last display of the entire system took place, and on Friday next the series of "opera concerts" (a stupid title) will be brought to an end.

The following is the return of admissions to the Crystal Palace for six days, from July 17 to July 23:—

		Admission on Payment.	Season Tickets.	Total.
Friday	July 17 (7s. 6d.) ..	1,057	2,368	3,425
Saturday	" 18 (2s. 6d.) ..	5,838	2,296	8,134
Monday	" 20 .. ..	9,226	551	9,777
Tuesday	" 21 .. ..	9,127	636	9,763
Wednesday	" 22 .. ..	5,762	438	6,200
Thursday	" 23 .. ..	6,795	527	7,322
		37,805	7,816	44,621

The directors of this company have issued a supplemental report, in which they state that at the annual meeting held on the 30th of June last, the appointment of a committee of twenty-one proprietors was carried by a majority, on a show of hands, against a motion for receiving the directors' report, and that the meeting was abruptly terminated. The directors, it appears, did not oppose the appointment of the committee, and have given every facility to their inquiries. The directors express their disappointment that the proceedings of the meeting were characterized by so much disorder on the part of a small section of the shareholders as to prevent explanations being given at the time, and the measures which the directors were prepared to submit to the meeting being put forward. They state their belief that unless an unmistakeable expression of opinion on the part of the large body of proprietors be given, disconcerting such a course of proceedings in future, the affairs of the company cannot be satisfactorily carried on. It appears to the board to be essential that the management should be in the hands of an executive commanding the entire confidence of the great bulk of the shareholders; and unless the present board shall be found to possess that confidence, the directors consider they will be consulting the best interests of the company by resigning their positions, and making way for others who may possess a larger share of the confidence of the general body of shareholders. The result of a year's working is now before the shareholders, together with an accurate balance sheet, and these contain the elements for arriving at a just appreciation of the position of the company. There ought, therefore, to be no room for exaggerated views of success on the one hand or of needless depression on the other. It will be seen that the directors have succeeded in raising a large revenue for the company in the last year; but, on the other hand, the expenses incurred in attaining this object have been very heavy, and the directors do not attempt to conceal their disappointment that the result has not proved more beneficial. At the same time it will be seen that the past year's revenue, after paying all expenses for the year, shows a gross balance of £28,467. and a net balance of £5,687, after deducting all interest accrued on borrowed money and on preference shares. The directors are not without hope that further experience, leading to a more economical expenditure, as well as an increase of income from the additional traffic which may be reasonably expected from the opening of the new railways, will show a more encouraging result.

in future years. The best consideration that the directors have been able to give to the subject of management leads them to believe that it is only by frequent novelties and varied attractions that the revenue of the company can be sustained. While the importance of reducing the expenditure to a safe minimum cannot be overrated, the directors feel that nothing would be so prejudicial to the undertaking as to allow it to drift into a state of neglect, or to sink below the highest point of excellence, in the maintenance of which they consider the chief element of prosperity will be found. In conclusion, the directors recommend the creation of a debenture stock to an extent not exceeding £250,000, carrying a perpetual preference dividend of 6 per cent., and forming a first charge over the whole property of the company; the money to be raised by this means to be applied as follows:—1st, in paying off the balance of £64,218 due on the original purchase of land; 2ndly, in discharging the sum of £68,799 due to the capital account; 3rdly, in paying off the existing debentures in the hands of the public as they fall due, viz., £114,738. If these objects were accomplished, there would then remain no liability on the company except in respect of the covenants in the lease of Dulwich Wood, and against these there would be the balance of £16,528 to be received in respect of land already sold by the company, which would be more than an ample cover for any claim that might arise on this head, while if third parties could be found to take the lease off the company's hands all future liability would cease.

#### THE LATE THEATRE ROYAL, COVENT GARDEN.

#### DISCOVERY OF THE FOUNDATION-STONE.

On Friday evening some of the men engaged in taking down the walls and removing the ruins of the late Theatre Royal, Covent-garden, came within view of the foundation-stone, which was laid by the late George the Fourth, and which was deposited at the north-west corner of the building, adjoining Hart-street and Bow-street. There was a large block of stone over it, in length about six feet three inches, and in width about two feet, weighing above three tons. This was removed by means of a jack.

Upon the removal taking place the foundation-stone was discovered. There was a hole in it in which was found a brass box, and in which had been deposited several of the current coins of the realm at the time the stone was deposited. The box was taken away, and a gentleman from the firm of Messrs. Eversfield and Horne, the auctioneers who sold the ruins, was in attendance to receive it. The box was about four inches and a-half square, and two inches deep. This (the box) was sent to his Grace the Duke of Bedford, the landlord of the estate, in consequence of a condition of sale, which was to the effect, that if this (the box) was found, it should be given into his possession. The inscription on the foundation-stone was as follows:—"Long live George Prince of Wales."

It is stated that the box will be sent to her Majesty, who, on the destruction of the theatre, so sincerely exhibited her sympathy at the calamity, with a hope that she will allow the heir apparent, as Prince of Wales, to deposit the same box in the next foundation-stone of the building.

**LADY ORGANISTS** (from a Correspondent).—The appointment of Madame Vonholz (late Miss Chamberlain) to the situation of organist at Marylebone Rectory Church, has given general satisfaction. This lady was a student of the pianoforte at the Royal Academy, and is, we believe, a good performer on that instrument. She yields the large organ at the Rectory Church, with its fine choir manual, with fluency and ease, and is said to be a nice extemporiser, on which latter qualification we will take an early opportunity of reporting further. This fair minister of religion is very young and (Heaven forgive us) very pretty. We will take this opportunity of naming another fair organist of the same parish. Mrs. Arthur Willmore, who holds the appointment at the church of St. John the Evangelist, in Charlotte-street, Fitzroy-square, is the best feminine organist we have ever had the pleasure of hearing. This lady is a daughter of Mr. Tyne, the once popular tenor singer, and is first cousin to the fair vocalist, Louisa Pyne. Mrs. Willmore is an excellent pianoforte player, has a copious command of the organ, is a scientific musician, and, above all, a graceful and fluent extemporary player.

**HERR REICHARDT**, one of the most popular and esteemed German tenors that has appeared amongst us, gave a concert yesterday at the Dudley Gallery. He took the opportunity of bringing forward rather prominently Dr. Heinrich Marschner,—celebrated amongst the modern German composers, and not altogether unknown in England,—who figured in the programme six times as a composer, and thrice as an executant. The first composition was an overture, "Hans Heiling," arranged for eight hands (two pianofortes) and capitally performed by the composer, Mr. G. Osborne, Herr Tedesco, and Mr. Benedict. The next was a *duo*, "Die tanzenden Mädchen," sung by Madame Marschner and Mlle. Westerstrand; the ladies' voices did not blend pleasantly, the thin and small organ of Mlle. Westerstrand being no match for the full and powerful voice of Madame Marschner. A pretty *lied*, "Der kuss," was neatly sung by Herr Reichardt, and encored. A grand *trio*, for pianoforte, violin, and violoncello, was the chief feature amongst these works by Dr. Marschner. The composer was assisted in its performance by Herr Molique and Signor Piatti. It consists of a *vivace* movement in triple time, an *andante*, *scherzo*, and *finale*: the *scherzo* is very wild and fantastic. Need we say that the execution was everything that could be wished. Madame Marschner, who possesses a fine voice, gave two songs, and Herr Reichardt concluded the concert with an aria from *Templar and Judin*, an opera which has met with much success in Germany. Herr Reichardt distinguished himself in the *aria*, "Un aura amorosa," from Mozart's *Cosi fan tutte*, and in a *lied* by Meyerbeer, composed expressly for him, and performed for the first time. It is in Meyerbeer's happiest style, and has a clarinet accompaniment, which was played by Signor Beletti, not the vocalist, but the clarinettist of Her Majesty's Theatre. Madame Ugalde sang an air from Auber's *Ambassadrice*, and joined M. Jules Lefort in a double-extra-comic *duo* from Paer's *Maitre de Chapelle*, which amused the audience intensely, while the singers in its execution displayed great talent. Swedish songs were sung by Mlle. Westerstrand, and Signori Piatti and Beletti played solos on the respective instruments, for their command over which they are so famed. The accompanists were Mr. F. Berger and Mr. Cusins.

**MADAME UGALDE**, the *prima donna* of the Paris Opéra-Comique, gave a concert on Wednesday week at the Dudley Gallery, assisted by Herr Reichardt, Signor Solieri, M. Jules Lefort, and Signor Burdini; Mlle. Coulon, Signor Bazzini, and Herr Engel. The concert was under the immediate patronage of the French Ambassador and the Countess de Persigny. Madame Ugalde sang pieces from Ambroise Thomas' operas, *Psyché* and *Le Caid*, and sang, with M. Lefort, Paer's *duo* from *Le Maitre de Chapelle*, a comic *morceau* that was highly relished by the audience.

**MDLLE. ANTONIETTA MARY** gave a *matinée musicale* at the New Beethoven Rooms on the 11th inst., assisted by Madame Rudersdorff, Madame Marcolini, Signor Solieri, Mr. Charles Braham, and Signor Monari. Herr W. Ganz and Mlle. D'Herbil (pianoforte), Herr Pollitzer (violin), Herr Engel (harmonium); conductors, Sig. Randegger and Sig. Biletti. The *beneficiaire's* singing of Schubert's "Wanderer" was much admired.

**SIGNOR OPERTI**, pianist to his Majesty the King of Sardinia, gave a grand concert yesterday week at the Hanover-square Rooms, assisted by Madame Desprey, Mlle. Martinetti, Mrs. Newton Frodsham, Madame Bellosio, Madame Sainville, Miss Clarissa, Madame Russell, Mlle. Silvester, Signori Casaboni, Grossi, Crokaert, Mercuriali, Kinni, Monari, Maggioretti, Annoni, MM. Ista and Van Hamme. Selections from an opera by Signor Operti, *Andrea Pisani*, were given with full orchestra and chorus.

**SUNDAY BANDS**.—On Sunday afternoon the "People's Band" again performed in Regent's-park, in the presence of about 10,000 persons, and at Victoria-park there were upwards of 15,000 present. The strictest order prevailed during the performances, which were chiefly sacred music. A subscription was made at the close of the proceedings.

**Signor Ronconi** sails for the United States, after the provincial performances, which are to be given by Mr. Gye's company, have terminated. He is engaged for Philadelphia.

**Mr. W. H. HOLMES** gave a pianoforte concert at the Hanover-square Rooms on the 16th inst., at which several of his pupils performed.

TAMBERLIK arrived in England on Wednesday, by the Brazil mail steamer, "Medway," from Rio Janeiro, where he has been singing for some time with great success. He proceeds at once to St. Petersburg, to fulfil an engagement.

MARETZK is in town, making engagements for operatic and other performances in Philadelphia.

MR. BEALE's provincial tour commences on the 21st of September.

DR. HEINRICH MARSCHNER.—Our musical readers do not require to be informed that Marschner is one of the greatest dramatic musical composers of the modern German school, and that his principal operas, especially *Der Vampyr* and *Der Templer*, have attained a degree of popularity not much inferior to that of the works of Weber and Spohr. *The Vampyre*, in its English dress, had a great run on our own musical stage in the days when we had one—the days, that is to say, when the Lyceum Theatre, under the management of Mr. Arnold, was "The English Opera House," both in name and in fact, in which the best operas both of the English and foreign schools were performed in a manner not unworthy of a musical country. Dr. Marschner's proper vocation, on a visit to this country, would have been to superintend the production of one of his own masterpieces on our national stage, if we had possessed one; but as it is, all that the musical artists and musical public of London are able to do is to receive him as an honoured guest; and, we believe, both our musicians and amateurs have been anxious to mark the respect and esteem in which he is held.

Dr. Marschner is a dramatic composer, and it is in this character that he has earned his fame. But, like all great artists, he is a catholic artist, and there are few branches of his art in which he has not distinguished himself. His orchestral symphonies, his quartetts, trios, and other chamber compositions, his *Lieder* and other vocal pieces, are very numerous, of the highest merit, and popular throughout Germany. He is, moreover, an excellent pianist; and, we may add, his better half, Madame Marschner, is one of the most accomplished vocalists of the day.—(*Daily News*.)

HERR JANSA.—A morning paper of a few days ago, noticing Herr Jansa's concert, which took place a long while since, and was duly chronicled in this journal, thus speaks of the talented and homely *beneficiaire*. (We must beg our readers to pass over the absurdity of a *morning* concert taking place in the *evening*.)

"Herr Jansa, the celebrated violinist, gave a grand morning concert on Thursday evening, at the above rooms, to a numerous and fashionable audience.

"The programme fully verified the predictions of the old school protectionists, for it contained nothing but 'foreign goods' from beginning to end. One little melody should, perhaps, be excepted; but, although it was sung to English words, it was composed by one German and sung by another, so it can scarcely be regarded as an exception. Nevertheless, for those who care nothing about 'fatherland,' or other nationalities, so long as they get some good music, there was an excellent feast provided.

"Herr Jansa himself is a homely, grey-haired, old gentleman, of 60 or thereabouts, who scorns the flimsy devices of Byron collars and kids, but bustles on the platform in his loose frock coat and black necktie (quite innocent of 'all-rounders'), with about as much ceremony as if he were the individual engaged to regulate the gas-meter. Once there he looks round to see that all is in order, seizes his magic violin, tucks up his sleeves, and bongré malgré electrifies the audience out of their applause in the twinkling of an elbow. He sets about his playing with as much evident delight as Monsieur Jacques, and the great talent he displays in the management of the violin is as obvious as his affection for his art."

HER MAJESTY'S THEATRE.—Another week of extra nights, and the entire season at this house will be over. *Le Nozze di Figaro* is fixed for Thursday next.

There is some talk of a winter season at this theatre. After the next ordinary London season, it is expected that Lumley's entire troupe will fly America-wards.

ROYAL ITALIAN OPERA.—The season terminates this day week. As Mr. Gye's company are engaged to appear in Dublin (in opera) on the following Monday, it is very clear that there will be no extra nights at his house.

Miss Balfe made a successful appearance as Lucia on Tuesday night.

*Fra Diavolo*, the greatest treat which a musician can experience at the present time in London, is to be repeated on Tuesday next.

### Theatrical.

—  
ADELPHI.—Mr. and Mrs. Barney Williams conclude their engagement to-night, and on Monday Madame Celeste, who has been staying in Paris for some weeks, makes her *entrée*.

HAYMARKET.—Last week two of the late Mr. Jerrold's most successful plays, *The Housekeeper* and *The Prisoner of War*, were acted, in aid of the provision about to be made for his family. *The Housekeeper* was first performed at this same theatre on July 17, 1833. The only two of the original cast who performed on this occasion were Mr. Webster and Mr. Buckstone. They were ably aided by Miss Reynolds, Miss Wilton, Mr. Howe, and Mr. Farren.

*The Prisoner of War* was first performed at Drury-lane in Feb., 1842, the three characters being sustained by Mr. and Mrs. Keeley and Mr. Phelps, who now reappeared, to the great gratification of both old and young playgoers.

The following prologue, written by Samuel Lucas, was spoken before *The Prisoner of War*, by Mr. Phelps.

Welcome in Jerrold's name! From Jerrold's tomb  
This greeting chases half the gathering gloom,  
And turns our sorrow for his mortal part  
To joy and pride in his immortal art.  
If of this art, enduring at its prime,  
We gather salvage from the wrecks of time,  
You, mindful of the storms and struggles past,  
Receive and welcome it to shore at last.  
True to yourselves, and to each other true—  
In honouring one who greatly honoured you,  
Behind this curtain you can greet at will  
His genius living and triumphant still.  
There waits the actor—there the scene is set,  
And there the author's thought is pregnant yet;—  
There the light offspring, of his fancy sprung.  
Betray their parent by their English tongue,  
Reflect his native humour in their part,  
Or draw their pathos from his manly heart.  
As 'twas of old, in England's classic age,  
His own creations amply fill our stage.  
There is the savour and the zest we crave,  
Surging and sparkling like a Channel wave,  
With salt that had been Attic, but the Nine  
Steep'd them in English and a stronger brine.  
Forgetful of their state, here kings may sit,  
Subjects themselves to his imperial wit—  
Wit that flows on regardless—free as air,  
Like the rough waters around Canute's chair.  
You humbler men, who come to see the play,  
And cheer the playwright, carry this away—  
The man was still more worthy of regard,  
And—though he smote the Philistines so hard,  
He fought a fair, a brave, and generous fight,  
And struck in honour's name for truth and right:  
—Hopeless of cross or riband—taking heed  
Less for his fortunes than the common need—  
So, for his guerdon and the common cause,  
Do you now crown him with your just applause.

### Theatres.

PRICES. TIME OF COMMENCEMENT. &c.  
ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Boxes, 2s. 6d. and 1s. 6d.; Galleries, 6d.; Pit and Promenade, 1s.—Doors open at half-past 7, commence at 8.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

**HER MAJESTY'S THEATRE.**—Private Boxes, £1 1s. to £7 7s.; Stalls £1 1s.; Pit, 10s. 6d.; Gallery Stalls, 5s. and 7s.; Gallery, 3s. Doors open at half-past 7, commence at 8.

**ROYAL ITALIAN OPERA, LYCEUM.**—Pit, 8s.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. 6d.

**MARYLEBONE.**—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**SADLER'S WELLS.**—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

**SOHO.**—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

**SURREY.**—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

#### CHORAL SERVICES

On July 19, being the sixth Sunday after Trinity.

#### ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

CHANT.	SERVICE.	ANTHEM.
M.—Elvey in C.	Boyce in C.	Incline Thine ear. Himmel.
E.—Crotch in C.	Nares in F.	God is our hope. Greene.

#### LINCOLN'S INN.

M.—Dr. Randall in D.	Boyce in A.	I waited for the Lord. Mendelssohn.
E.—Pratt in D.	Arnold in A.	Give thanks unto the Lord. Purcell.

#### TEMPLE CHURCH.

M.—Turle in D.	Nares in F.	By the waters of Babylon. Boyce.
E.—Cooke in G.	Ditto.	Sing unto the Lord. Croft.

For July 26.

#### ST. ANDREW'S, WELLS STREET.

M.—Farrant in F.	King in F.	For He cometh. Travers.
Turle in C.	Ditto.	God is gone up. Croft.
A.—Croft in B flat.	Ditto.	God is our hope. Greene.
E.—Ditto.	Cooke in G.	

#### ANNOUNCEMENTS FOR THE SEASON.

Aug. 8. Crystal Palace Poultry Show.

" 10. Crystal Palace Poultry Show.

" 11. Crystal Palace Poultry Show.

" 12. Crystal Palace Poultry Show.

Sept. 9. Crystal Palace Flower Show.

" 10. Crystal Palace Flower Show.

" 11. Crystal Palace Flower Show.

#### LEGAL.

##### ROSENTHAL V. ANDERSON.

The Wizard of the North appeared on Monday at the Shoreditch County Court, to answer a summons, in which the plaintiff, a Pole, charged him with having damaged what had been a glossy four-and-ninepenny hat.

Plaintiff stated that he had been to the Great National Standard Theatre, Shoreditch, to witness the performance of Professor Anderson. That in an unguarded moment, he had lent his hat to the Professor, to make a pudding in it; that on its being returned to him he found certain traces of the said pudding remaining, in the shape of albuminous deposits of egg on the brim, dabs of batter on the lining, and sundry small currants and particles of allspice sticking to the inside of the crown. He had demanded compensation on the spot, and having been refused it he now brought his claim. On being asked the value of the hat, he stated that, considering the inconvenience to which he had been subjected, in allowing his hat to be made into a kitchen, he estimated his loss at 10s. 6d.

The Judge (Mr. Sergeant Storks) said he should like to see the hat. On its being handed to him it presented the appearance of a good-looking head-piece, though somewhat stained and greasy in the interior. The Judge remarked that he considered it a decent hat for a gentleman like the plaintiff, except that the lining was stained in such a manner as to suggest the idea that the wearer was in the habit of carrying a few cherries in it occasionally. (Laughter).

Professor Anderson being called, stated that he defended the action on account of the impositions practised upon him by many of his visitors, who, availing themselves of his performance of the pudding-trick, offered him bad hats, and, alleging them to be spoiled by the experiment, claimed good ones in return, until it had become the fashion at Shoreditch to go to the Wizard for a new hat instead of the nearest hatter. (Laughter). As for the stains inside plaintiff's hat, if an officer of the court would be good enough to hand it to him, he would see what he could do to remove them. The hat was accordingly given to him, when, in presence of the Court, he placed a silk handkerchief over it, so as to conceal it for a moment, and then returned it to the Judge, whose surprise was considerable on perceiving it to present the appearance of one perfectly new, with the glossiest of naps, and the most immaculate of linings, in which no trace of the pudding was discernible.

The plaintiff was at once nonsuited, there being no evidence of loss sustained.

The Professor's performance was greeted with shouts of applause and peals of laughter, in which the Judge himself joined.

Both inside and outside the Court the crowd was dense; and, as the Wizard entered his carriage, he was told by a hundred voices that he would have work enough to do in making old hats into new ones during his stay at the Standard.

#### Provincial.

##### CHOIR BENEVOLENT FUND.

A choral festival, in aid of this fund, was held in St. George's Chapel, Windsor, on Tuesday last. The propitiousness of the weather induced a large attendance of the lovers of cathedral music, and the choir of the beautiful chapel was densely crowded, some of the holders of choir-tickets being forced to content themselves with a seat in the north aisle. To the ear this was no privation, for the music could be heard to perfection.

The occupants of the nave (a goodly multitude) were scarcely so fortunate, though they experienced the enchantment which distance lent, in many instances, to the music.

Divine service commenced at twelve o'clock. Dr. George Elvey, the talented organist of the Chapel, presided at the organ, and there were about eighty voices, selected from the choirs of St. Paul's, Westminster Abbey, the Chapel Royal, the Temple Church, Lincoln's-inn Chapel, St. Andrew's, Wells-street, Canterbury, Rochester, and other provincial choirs, of undoubted celebrity, though not at our pen's-end. The choristers were located close to the screen, and the whole of the music was performed without the aid of a conductor. Nothing was lost by the

absence of such a functionary, as regarded the execution, and we hardly need say how much more seemly was the appearance presented. The following was the order of service:—

Responses .. .. .. .. ..	Tallis.
Chant, Venite .. .. .. .. ..	Tallis, in F.
Psalms .. .. .. .. ..	Crotch, in G.
Te Deum and Jubilate .. .. .. .. ..	Croft, in A.
Anthem, "O be joyful in God" .. .. .. .. ..	G. J. Elvey.

ANTHEMS SUNG AFTER THE SERVICE.

"Gloria in Excelsis" .. .. .. .. ..	Marbeck.
"Lord, for Thy tender mercies' sake" .. .. .. .. ..	Farrant.
"Bow Thine ear" .. .. .. .. ..	Bird.
"God is gone up" .. .. .. .. ..	Gibbons.
"I was in the spirit" .. .. .. .. ..	Blow.
"O give thanks" .. .. .. .. ..	Purcell.
"Cry aloud and shout" .. .. .. .. ..	Croft.
"In that day" .. .. .. .. ..	G. J. Elvey.
"Sleepers, wake" .. .. .. .. ..	Mendelssohn.
"Hallelujah" .. .. .. .. ..	Handel.

The selection differed essentially from that given at Westminster Abbey in the Handel Festival week, there being four anthems with important solo or verse parts. These parts were taken by Messrs. Knowles, Dyson, Whifflin, Marriott, Barnby, and Bridgewater, of the St. George's choir. The anthem by Dr. Elvey, which was written expressly for the Choir Benevolent Fund, and first performed at the festival held in Eton College Chapel, 1855, is quite a festival anthem, and almost too long to be introduced as part of the service. It consists of a chorus, "O be joyful in God," a recitative and air for tenor, "He is a Father of the fatherless," chorus, "Let the people praise Thee," semi-chorus, "The eyes of all," chorus, "O praise our God." The opening chorus is simple and broad, and contains some excellent antiphonal effects, to which the singers did ample justice. The tenor solo was sung by Mr. Whifflin with good expression. It is prefaced with a short introduction for the cremona stop, hinting at a future *obbligato*, which actually occurs, and is well carried out. When the subject is introduced in the minor, it bears an astonishing resemblance to "It is enough," in Mendelssohn's *Elijah*, and the fact of each of these songs having an *obbligato* accompaniment, prompts the suggestion very additionally indeed. The succeeding chorus is short. The semi-chorus, though offering no point for special comment, may be generally commended, and the final chorus forms quite a bold and imposing conclusion to the anthem. It commences with the melody of the Old 100th Psalm, delivered by the voices in unison, the organ accompanying in harmony. At the words "Let everything that hath breath," it breaks into a fugue, having no relation to the preceding melody (which many will consider an oversight), but of a free and light character, reminding one in general of Kent's style, and in particular of the *finale* to his very well-known anthem, "Blessed be Thou." The Old 100th came out with prodigious effect, being set in a particularly high key (D, we believe).

The first four anthems, after service, were by composers who flourished before the Restoration. Marbeck's is from his "Boke of Common Praier, noted." In the sketch of Marbeck's career, published in our Scrap-book more than twelve months ago, it will be seen that "the Lord's Prayer, the Creed, and such other parts as were most proper to be read, are written so as to be sung in a certain key or pitch, in a kind of recitative." Such is the case with the "Glory be to God," from the Communion Service, and a very monotonous affair it is. It was only interesting from the fact of Marbeck having been organist of St. George's Chapel in the 16th century, and from his being the first composer of the Cathedral Service. It is free from some of that dismal and uncertain effect which the Gregorian chants have, but it was nearly as "grave, solemn, and restrained."

The anthem was accompanied on the organ, but we believe the harmonies were modern. The exquisite anthem by Farrant, which followed, was in remarkable contrast with the preceding: it was difficult to believe that it was written so few years after that of Marbeck. Its execution, without accompaniment, was perfect, but the effect would have been enhanced by a *rallentando* towards the conclusion. As there was no conductor we have no one to blame, but we should have thought that it would have been done by common consent,—by a sort of collective instinct. Bird's and Gibbons's anthems were also sung without accompaniment, the sudden transition in the former, from D major to F

major, being very well accomplished, and the succeeding phrase, "Zion, thy Zion is wasted and brought low," very beautifully sung.

We now arrived at music of a more free style. Blow's anthem, a superb specimen of one of the earliest of this character, was finely rendered, the solo parts by Messrs. Marriott, Dyson, Barnby, and Bridgewater. What with the difference in style of this anthem from its predecessors, and the organ accompaniment, the performance seemed quite brightened up at this point. The solo parts in Purcell's anthem were by Messrs. Knowles, Whifflin, and Barnby. Dr. Elvey's anthem, "In that day," the words from Isaiah, was produced some few years back at a concert of the London Sacred Harmonic Society, with orchestral accompaniment. Having been originally written for chorus and orchestra, we were rather curious as to its effect with the organ amongst the compositions written so expressly for the cathedral. Its effect was eminently satisfactory, with the exception of the last movement, "The Lord is exalted," which, we unhesitatingly say, spoils the whole. It is a common-place solo, the theme being repeated in chorus, and with a pendant (of three chords) to each phrase of the accompaniment that is really unfortunate, not to say absurd or reprehensible. The dignity of the composition is completely sacrificed thereby, and Dr. Elvey would do well to rewrite the last movement, whether the anthem be already published or not. The remainder is beautiful. The tenor solo, "Thou wilt keep him in perfect peace," the subject of which is taken up by the chorus, *piano*, is charming, and of the purest character. The *finale* is a real mistake, without doubt. We thought so when we heard it at Exeter Hall, before we were in the habit of gazetting, and we are pleased to have an opportunity of giving an opinion, for surely Dr. Elvey will take it as a kindness, especially as we feel we are expressing the conviction of many, and not alone the fancy of an individual.

"Sleepers, wake!" should have been entitled "a Lutheran chorale, arranged by Mendelssohn." We are not quite certain if such a composition, with so expressly orchestral an accompaniment, is adapted for the cathedral, but we must say that it went well, and we would call attention to the good effect produced by the deep pedal note (24 feet) at the word "Hallelujah."

Handel's "Hallelujah" chorus from *The Messiah*, calls for no particular remark, except that the *tempo* was well judged, and that it was most steadily and satisfactorily sung. Dr. Elvey played the vast congregation out with the double chorus in *Solomon*, "From the censer." A collection was made at the doors amounting to £95 and a few shillings.

At 4 o'clock, the same number of persons as the pounds collected at the chapel sat down to a cold dinner at the Town-hall. Dr. Elvey was in the chair, and was supported by Sir George Smart, Mr. Addison, Mr. Lockey, and Mr. Machin, all of the Committee of Management. Grace before dinner was said by the Rev. C. A. Wickes, of St. Andrew's, Wells-street, and "Non nobis, Domine" was sung after the repast by the whole company. If a grace be done musically, we feel entitled to criticise it, and we must say that, impressive as was the triple performance of Bird's celebrated canon, it would have been much improved by a clear understanding as to the degree of force with which it was to have been sung. We had it first *mezzo-forte*—quite right. Then it recommenced *piano*—right again—but very quickly stole—or rather marched boldly—into a *forte*, from which it did not depart, and the third time of the canon was of course uncontrasted. Some understanding should have been obtained, either before or after dinner.

The post-prandial performance of a few madrigals, &c., was honoured with the presence of some visitors, who took their places on a platform at the end of the Hall. We observed amongst this group, the Misses Grosvenor, Lord Rokeby and the Dean of Chester, with their daughters, the very Rev. the Dean of Windsor and the Hon. Mrs. Wellesley, the Rev. Seymour Neville, the Rev. —Butterfield, Miss Gossett, Mrs. Douglas, Mrs. Jackson, and the Rev. F. Anson. (We should have mentioned that Lord Ward came expressly from London to attend the performance at the Chapel). The following was the *impromptu* programme:—"The cloud-capp'd towers," "Flora gave me fairest flowers," "Sweet honey-sucking bees," "O, who will o'er the downs," "Down in a flow'ry vale," and Hatton's "Beware." Some loyal and appropriate toasts were given, the "Health of Dr. Elvey" being enthusiastically responded to, as was also "Success to the Choir Benevolent Fund," with

which was coupled the name of Mr. Gray, who responded in a short address conveying the unwelcome tidings that it was the last festival he could attend in his capacity of secretary, and suggesting that Mr. Shoubridge, of London, be appointed his successor. Mr. Gray expressed his gratification at the success of the day's meeting, and at the steady progress of the Fund, some additional donations to which he announced, thus making the day's receipts over £100. On the departure of the ladies a hearty cheer was given, and shortly afterwards the Town-hall was without an occupant. A more delightful meeting could not have been anticipated.

**LIVERPOOL.**—THE "LION HUNTER" AT THE POLICE COURT.—Mr. Gordon Cumming, who is at present exhibiting his trophies in the Clayton Hall, was charged before the borough magistrates yesterday with assaulting several persons on the 14th instant, while in the Grand Junction Hotel in Lime-street. The chief complainants were two persons named Griffith and Ellis, who stated that on the evening in question they were sitting in the coffee-room of the hotel, where Mr. Gordon Cumming was taking his supper with two friends, with whom he was discussing the qualifications of the United States' steam frigate 'Niagara.' The complainants, having been on board, were interested in the conversation, and jointed Mr. Cumming at his table, when that gentleman (so they said), without any provocation, attacked them in a violent manner, Griffith being severely cut about the face, while Ellis was also much injured. The barmaid and barman came in, they stated, for some heavy blows. According to Mr. Cumming's version, and that of his friends, Griffith provoked the assault, by first making insulting remarks about the English flag, and, when they were resented, challenged Mr. Cumming to fight, saying that if they would get upon the floor "he would take the bounce out of all three of them." In common politeness, Mr. Cumming said, he accepted the invitation, and as he did not do those kind of things by halves, he gave the man a sound thrashing for his impertinence. The magistrate considered that the complainants had drawn the chastisement on themselves, and dismissed the summons.

**NOTTINGHAM.**—On Thursday week a social reunion of the Nottingham Contingent (Handel Festival) took place at the Newcastle Bowring-green-park. The festivities were kept up till a late hour, all seeming resolved on *one* thing—enjoyment.

We hear that a new society is to be established, to be called the "Festival Society," and subject to no additions, but simply to consist those who formed the contingent.

**OXFORD.**—AMATEUR THEATRICALS.—An amateur performance took place on Wednesday week at the Star Assembly Rooms, Oxford, the proceeds arising from which are to be presented to the city public library. The pieces announced for the occasion were "Still Waters Run Deep" and "Domestic Economy." The performance went off with much *éclat*, the Misses Carson, of the Lyceum Theatre, greatly adding to the enjoyment of the evening by their capital acting of the parts of Mrs. Mildmay in the first piece, and Mrs. Shackles and Mrs. Laws in the latter.

#### ORGAN.

—o—

**HALIFAX.**—The new Congregational Church, the foundation-stone of which was laid on the 10th April, 1855, was opened on Wednesday week. The style chosen is the decorated gothic of the 14th century, of which it is an exceedingly beautiful example. In the rear of the church is a minister's vestry, of ample dimensions, with separate entrance and every other convenience attached. The whole of the windows are filled with stained glass.

The form of the plan adopted in Square-road church is a nave of 95 feet by 45 feet, and 45 high to top of ceiling, with a transept on each side 28 feet wide. The frequent objection to the open-framed roof is got over by the introduction of a five-side panelled ceiling, divided into five compartments by the trusses of roof which spring from the side walls, from carved caps and marble shafts. These compartments are formed into panels by moulded wooden ribs, and the whole richly coloured. The pewing in the nave is divided into three blocks by two aisles running up the church, three feet six inches wide, flagged with stone; the pews in the transepts being set at right angles, facing the pulpit. The pews are constructed of oak, and are arranged in as perfect and comfortable a manner as possible, plenty of space

being allowed for each person, with book-drawer, cushions, and carpets to every pew in the place, except the children's seats in the transept galleries. Accommodation is provided for 1240 worshippers, namely, 1040 adults and 200 children. Ample provision is made for facility of ingress and egress, a most important consideration in a church of this magnitude. Separate entrances are provided for each transept and each gallery, so that no confusion can possibly arise in emptying the building of its occupants. The pulpit is a most elaborate piece of carving, and equal to anything in the county. It is octagonal in form, and constructed of Caen stone, with a low staircase of the same material, and tiled steps leading up to it. The dais on which the pulpit stands is surrounded by an oak rail, with handsome oak chair and table inside.

The tower and spire, Caen stone, clock, oak pewing, and stained glass, are special gifts.

The organ has been erected by Mr. Wm. Holt, of Leeds. It is a magnificent instrument, the case being of oak, elaborately carved, so as to correspond with the general interior of the building. It stands on the ground floor, immediately behind the pulpit, is 24 feet in breadth, and 30 feet in height. The choir organ is delicately voiced and sweet. The swell is powerful, and at the same time brilliant. The great organ is considered most successfully constructed in all its parts, and brilliant. The pedal organ is among the best in Yorkshire, having a pipe with the depth of 32 feet. A reed trombone, 16 feet long, is most effective, and hardly ever known to be surpassed. For this Mr. Holt himself is patentee. Mr. Holt has also introduced another patent apparatus effecting the lightness of touch, and by means of which the comprehensive instrument can be performed upon with comparative ease. The greatest novelty connected with the instrument is the manner in which the supply of air to the bellows is generated. As an appendage to most organs now in use, is seen or unseen, an individual not unfrequently laboriously striving to keep up the requisite amount of wind in the bellows. This unpleasant part of organ playing is entirely overcome by the new organ in Square Church. By simple but ingenious contrivance water is made to perform the service. In an apartment beneath the organ a hydraulic engine is connected with the bellows and the water-pipes supplying the town; the pressure is sufficiently great to provide air enough for twenty such instruments combined. In an economical point of view the new apparatus will be a great saving, the expenditure of water being so comparatively small. The patent for the apparatus is held by Messrs. Holt and Joy, of Leeds. The cost of the organ is about £1000. Mr. Holt, the builder, presided on Wednesday, and the instrument was greatly admired. In addition to the psalm and hymn tunes, Mr. Holt, before and after the services, performed selections of music, including "O rest in the Lord," Handel's "Hallelujah" chorus, &c.

The following is the builder's description of the instrument:—

GREAT ORGAN, CC to G.	
Bourdon and double diapason.	Twelfth.
Open diapason.	Fifteenth.
Open diapason.	Sequialtera.
Stopped diapason.	Mixture.
Quint.	Trumpet.
Principal.	Clarion.
Flute (wald).	
SWELL.—Compass, CC to G.	
Double diapason.	Fifteenth.
Open diapason.	Mixture.
Stopped diapason.	Cornopean.
Principal.	Oboe.
CHOIR.—Compass, CC to G.	
Open diapason.	Saube flute.
Stopped diapason, bass.	Gemshorn.
Claribel diapason, treble.	Cremona.
Viol di Gamba.	
PEDAL—Compass, CCC to E.	
Violon (16 feet).	Double diapason (32 feet).
Open diapason (16 feet).	Trombone (16 feet).
COUPLERS.	
Swell to great.	Swell in pedal.
Swell to great, octave.	Great to pedal.
Swell to great, sub do.	Choir to pedal.
Swell to choir (forzando pedal).	Pedals in octaves.

The exquisite organ-screen is from designs prepared by Mr. John Hogg, architect, of this town. Though not yet completed, it has been universally admired, as indeed it deserves to be.—*Halifax Courier.*

COLNE, LANCASHIRE.—On Friday, the 17th inst., the organ built for the parish church by Mr. Laycock, of West Closes, Cross Hills, Yorkshire, was formally opened. The following list of stops will give a sufficient idea of the size and power of the instrument.

The organ consists of two rows of keys, great organ and swell organ, two octaves and two notes of pedals, five composition pedals, &c., &c.

GREAT ORGAN.—Compass, CC to F.

Double open diapason (wood, bass)	16 feet.	Principal .....	4 feet.
Open diapason .....	8 "	Twelfth .....	3 "
Dulciana .....	8 "	Fifteenth .....	2 "
Claribel treble and stopped diapason .....	8 "	Sesquialtera, 3 ranks.	
Viol di Gamba .....	8 "	Trumpet (divided) .....	8 "
Claribel flute (wood) .....	4 "	Clarion .....	4 "
		Cremona .....	8 "

SWELL.—FF to F.

Double open diapason .....	16 feet.	Mixture, 3 ranks.	
Open diapason .....	8 "	Cornopean .....	8 feet.
Stopped diapason .....	8 "	Hautboy .....	8 "
Principal .....	4 "	Clarion .....	4 "
Fifteenth .....	2 "		

PEDAL.—CC to E.

Open diapason (wood) .....

COUPLES.

Swell to great.  
Great to pedals.

Keys to pedal pipes.  
Five composition pedals.

An excellent organ, built by Messrs. Gray and Davison, of London, for St. James's Church, Dudley, was opened on Sunday week by Mr. Alfred J. Sutton, of Birmingham, who presided with great ability, and introduced during the services the following pieces: "Benedictus" (Weber), slow movement from a quintett in C minor (Mozart), "To Thee cherubim" (Handel), "Most beautiful appear" (Haydn), slow movement from a quartett in G minor (Spohr), "The horse and his rider" (Handel), "He was despised" (Handel), "Evening Prayer," Eli (Costa), "Hallelujah" (Handel).

The organ contains the following stops:—

GREAT ORGAN.

Open diapason .....	8 feet.	Principal .....	4 feet.
Dulciana .....	8 "	Flute .....	4 "
Stopped diapason .....	8 "	Fifteenth .....	2 "
Clarinet flute .....	4 "	Mixture, 2 ranks.	

SWELL.

Double diapason .....	16 feet.	Fifteenth .....	2 feet.
Open diapason .....	8 "	Oboe .....	8 "
Principal .....	4 "	Cornopean .....	8 "

PEDAL.

Open diapason .....

COUPLES.

Swell to Great.

Great to Pedal.

The following anthems were introduced during the services, by the choir, who were assisted on the occasion by Mrs. Hayward, of Wolverhampton, Mr. Skelding, of Ely Cathedral, and Messrs. William and George Mainwaring, Wilkinson, and Mathison, of Dudley:—

"Plead Thou my cause" (Mozart), "I sought Thee, Lord" (Mainwaring), "I have surely built Thee an house" (Boyce).

Reviews.

—

"THE LIFE OF HANDEL," by Victor Schelcher. Trübner and Co.

(Continued from page 348.)

Handel progressed so rapidly under the instruction of Zackau, that it was considered necessary to send him to Berlin, where he was looked upon by all as a prodigy. In that city he made the acquaintance of Attilio and Bononcini, two Italian composers. The latter was very jealous of the young precocity, and wrote him a sonata for the harpsichord, brimful of difficulties, and intended as a musical puzzle; Handel, however, played it at sight, and increased the hatred and jealousy of the angry Italian. The Elector of Brandenburg took a great fancy to Handel, wished to attach him to his court, and to send him to Italy for the completion of his musical education, but the father opposed this in a respectful manner, and the youth was brought back to Halle. The old man died soon after his return, and Handel had

to look round for a living. In his 19th year he started for Hamburg, and entered the band of the theatre as one of the *ripieni* violins. Soon after his arrival, an organist's situation fell vacant, for which he applied, but hastily withdrew on finding that it was a *sine quâ non* that he was to marry the daughter of the retiring organist. The biographer gives us no notion of the lady's claims upon the affection of a candidate, but we may infer that she was neither well-favoured nor good-looking, from the sentence "this (the condition of marriage) was not quite agreeable."

There is nothing worthy of actual extract from this portion of the book. From a later chapter, we give the following, which is not a bad fling at some inconsistencies which have been severely commented upon in this journal:—

"At the same time as *Ptolemy* and *Siroe* were making their appearance in the Haymarket, John Rich, the proprietor of the Lincoln's Inn Fields Theatre, brought out there Gay's *Beggar's Opera*, one of the few, among English operas, which has survived the day of its birth. The music of this was entirely made up of old local ballads, put into score by Dr. Pepusch. The whole town hastened to admire it; at the first run it had sixty-three consecutive representations, which caused people to say that 'it made Gay rich, and Rich gay.' It would be difficult to imagine anything more revolting than the morality of the poem. Macbeth, the chief of a band of highwaymen, is an amiable, pleasant, and happy fellow, adored by the women, triumphant over justice, and, in fact, the Robert Macaire of the eighteenth century. Peachum, the old receiver of stolen goods, traffics with justice to save his cleverest thieves, and outrages the best feelings of humanity with imperturbable coolness. He ill-treats, for instance, his daughter Polly, because she wishes to marry like an honest girl, and tells her that he should never have lived so happily with her mother if he had been fool enough to marry her. The success of such lessons could not but give them a most dangerous influence, and augment the vices of an age in which the Queen herself, the accomplice of the corrupt Walpole, was accused of sympathising with Macbeth. In the *Lives of the Queens of England of the House of Hanover* it is said:—'Caroline herself was probably not opposed to the morale of the piece; her own chairmen were suspected of being in league with highwaymen, and probably were; but on their being arrested and dismissed from her service by the master of her household, who suspected their guilt, she was indignant at the liberty taken, and insisted on their being restored. She had no objection to be safely carried by suspected confederates of highwaymen.'

"The success was terrible. Referring to Polly, the heroine of the play, Carey wrote:—

'She has fired the town, has quite cut down,  
The opera of *Roldi*;  
Go where you will, the subject still  
Is pretty, pretty Polly.  
There's Madam *Faustina, Catso!*  
And else Madame *Catsoni*;  
Likewise Signor *Senesino*,  
*Are tutti abbandoni.*'

We may judge of the esteem in which this piece of licentiousness was held by the number of compositions which obtained analogous titles. In the catalogue of Watts, who published the handbooks, may be found, *The Village Opera*, *The Lover's Opera*, *The Harlequin's Opera*, and *The Quaker's Opera*—all 'with the musick prefix'd to each song.'

"But, nevertheless, there were not wanting a few sensible and honest literati, who attempted to combat the prevailing epidemic. *The Gentleman's Magazine* for February, 1731, informs us that—*The Grecian Coffee-house*, February 8th, takes notice of the strange fondness the world has for a new humour, which they are never tired of till it suffets. Instance the *Beggar's Opera*, and the inundation of ballad operas that succeeded it. Tragedies and comedies sink in esteem, and all the play-houses subsist by *ballads* and *harlequins*. This custom of jading a humour is the highroad to absurdity and folly. When the fancy of verse in *burlesque* first began in France, it grew to such a height that a book was printed entitled *La Passion de Notre Sauveur en vers burlesques*.

"Arbuthnot, whose sound and healthy wit was always on the right side, pointed out also with indignation the obstinacy with which this piece was kept in vogue. Hogarth, too, who was never wanting in a good cause, attacked it in one of those caricatures, in which each stroke of the pencil has a meaning. The actors, with the heads of wolves, asses, cats, and oxen, are playing upon a platform which is erected in the middle of the theatre, the boxes of which are full of spectators, whilst (with the grossness of the times) the most disgusting deposits are being made beneath the eyes of the spectators. At the foot of the platform stands a crowd of nobles and of people in a state of ecstasy. One of the nobles, who carries a cross and a ribbon of some order upon his breast, has fallen on his knees in a transport of admiration. Beneath the stage is Orpheus, dying of inanition, and letting fall from his hands his semipitinal lyre. On either side may be seen a gallows, and a tavern-sign bearing the insignia of the garter, with its shameless motto—*Honi soit qui mal y pense*.' In the distance, the angel of harmony is flying across a dark cloud, and below are these lines:—

'Britons attend!—view this harmonious stage,  
And listen to those notes which charm the age;  
Thus shall your tastes in sound and sense be shown,  
And *Beggar's Op'ras* ever be your own.'

"But it was of no use, Macheath still remained the favourite of the public. And—to see the contradictions of the human mind—this mockery of all decency, this work, more revolting than the *Lysistrata* of Aristophanes, has preserved to this day its popularity among the most pious people that is to be found within the four quarters of the globe. The *Beggar's Opera* yet keeps possession of the English stage, under permission of the same Lord Chamberlain who thought it consistent with his duty to prevent Madame Ristori from playing *Mirra*. Year after year it makes its appearance in some part of London, to sing its shameful songs, and preach the morality of the hulks. In May, 1856, it appeared in the bills of Sadler's Wells Theatre, one hundred and twenty-eight years after its first performance! It must be confessed that this swallowing of Old Peachum's impudent tirades, expressed in good broad English, and this straining at the Italian tragedy of *Mirra*, smacks strongly of the morality of Arsinoe, in the *Misanthrope*—

'Elle fait des tableaux couvrir les nudites,  
Mais elle a de l'amour pour les realites.'

"The theatre ought certainly to be as unfettered as the press. Censures and interdictions serve only the passions of the censor; and to prohibit is not to refute. *Beggar's Operas* are, after all, only the evil of a good, and unfortunately the one cannot be destroyed without the other. These observations, therefore, are by no means intended to suggest the prohibition of Gay's piece, but only to appreciate the taste which admires these representations of crime made pleasant, and prostitution made interesting. If the manners and sentiments of a nation are to be judged by its dramatic predilections, the permanent triumph of Macheath, and the enormous and more recent success of the *Traviata* (in spite of its inferior music), are certainly not very creditable to England.

"The *Beggar's Opera* is full of biting allusions to the minister Walpole, some of which the Jacobite Pope had assisted in sharpening. Its success at the time it was first produced was very much due to the attacks which it directed against the corruption of the Court. But that cannot be the cause of its being in favour now; the people of these days having no reason to complain of the Court, the piece has no other attraction than its shamelessness and its rather pretty ballads."

That poor *Traviata* again! Has M. Schelcher never heard of such a piece of licentiousness as *Don Giovanni*? Has he never seen *Rigoletto* or *Lucrezia Borgia*?

Another extract shows the biographer in a humorous view:—

"In all the poems, with names ending in *o* or in *a*, belonging to that epoch, we find only kings, queens, princes, and princesses; the most insignificant personages are generals—for how shall there be kings without armies! When, for the sake of variety, a shepherd or a pirate is introduced, it is always some brother of the king or queen, who has been stolen from his cradle, and who recovers his rank at the end of the third act, when he marries a princess who adored him under his shepherd's garb. Sometimes, as in *Ptolemy*, the king and queen themselves have been brought down to the crook, and the three acts are employed in restoring them to their thrones, very much to the disgust of their sheep, who are jealous at seeing themselves slighted in favour of a biped flock.

"Ninety-nine times out of a hundred, it is the king of some place, frequently of Cyprus, who loves the princess of some other place, not uncommonly of Thrace, whilst the princess, for her part, is in love either with an emperor or with the captain of the guard; add to these a tyrant or a traitor, or a little old high-priest, who opposes the wishes of the lovers, and you have the entire 'drama per la musica' of London. Love must indeed be the most natural, the most profound, the most universal, the most indefatigable, the most inexhaustible, the most unconquerable, and the most insatiable passion to which the human heart is subject, since men are never wearied with the millions of intrigues which have been exhibited upon the stage during the past three thousand years. From Aschylus to M. Scribe, the Indian and Chinese dramatists included, there are probably not fifty dramatic works, be they comedies, tragedies, farces, ballets, or pantomimes, which are not founded upon a happy or an unhappy amour. It would be a curious subject of calculation to reckon up the thirty or forty thousand marriages which thus take place every evening in the different quarters of the globe.

And whilst upon the subject of poems, it may be observed that of all those which Handel composed music to, there are scarcely any in which some one or other of the principal personages does not fall asleep in the presence of the audience; Amadis, Rinaldo, Ptolemy, Admetus, Justin, Orlando; Mirtillo in *Pastor Fido*, Teseo in *Ariadne*, Rossane in *Floridante*, Arsace in *Parthenope*, Grimaldo in *Rodelinda*, Ginevra in *Ariadante*, and Poppea in *Agrippina*, all take their little nap. This narcotic influence is so strong, that Cleopatra in *Julius Cesar*, although perfectly awake, pretends to be asleep in order not to disappoint the audience. This strange malady is even observable in

the oratorios. In *Solomon*, the king and queen, after having inaugurated the Temple of Jerusalem, sing a very tender amorous duet, and straightway retire to sleep before the double chorus of priests and people, who, being doubtless great frequenters of the opera, hold this to be very natural, and begin praying to the Greek zephyrs of some centuries subsequent, to prolong their repose—"Ye Zephyrs, soft breathing, their slumbers prolong." Nothing short, indeed, of Handel's music could reconcile the public to such a bad example.

(To be continued.)

## OUR SCRAP BOOK.

### ITALIAN MUSICAL WRITERS,

Who flourished during the Sixteenth Century.

(Continued from page 336.)

As he seems to have been well acquainted with the Greek language, there is little doubt but that he derived his intelligence from the genuine source; and as to Boëtius, and the other Latin and Italian authors, he appears to have been possessed of all the knowledge which their writings were capable of communicating.

In the *Institutioni* the author sets forth the excellence of music, as applicable both to civil and religious purposes. Amongst numerous other subjects, he speaks of musical proportion, and of the ancient genera and their species, declaring at the same time his opinion of their utility. The third part of the *Institutioni* contains the elements of counterpoint, and precepts for the composition of fugue. The last part treats of the modes or tones, not only of the ancients, but also of those instituted by St. Ambrose and Pope Gregory, and adapted to the service of the Church. He gives some rules for the accommodating of melody to words; but these are at present of little use.

The "Dimostrazioni Harmoniche" are a series of discourses in dialogue. The author begins with the subject of proportion and the measure of intervals; and the whole of the first discourse is little more than a commentary on Boëtius; the second and third discourses consist, for the most part, of demonstrations of the ratios of the consonances and the lesser intervals; the fourth directs the division of the monochord, and treats, in general terms, of the ancient system; and the last contains the author's sentiments on the modes of the ancients; in which little is advanced that is not to be found elsewhere.

The "Sopplimenti Musicali" is styled "A Declaration of the principal Things contained in the two former Volumes, and a formal Defence of the Author against the Calumnies of his Enemies." The disputes from which these calumnies arose were founded on Zarino's opinions respecting the several species of the diatonic genus. His chief opponent was Vincentio Galilei. This part of the work contains also a defence of some other opinions entertained by the author, and has also in it many diagrams and mathematical problems to illustrate his doctrines.

These volumes contain a great fund of musical erudition, and have at all times been held in estimation by men of science.

GIOVANNI MARIA ARTUSI, an ecclesiastic of Bologna, was the author of a treatise on music, entitled, "L'Arte del Contraponto ridotta in Tavole," published at Venice in the year 1586. This work contains a great variety of excellent rules, selected with much judgment, from the works of various modern writers. These are disposed in analytical order, and so well compressed that, small as the book is, it must have been one of the most useful treatises that had at that time been published. In the year 1589, Artusi printed a second part of his work, in which he has explained the nature and uses of the dissonances. This is a curious and valuable supplement to the former.

In 1600 he published a discourse, in dialogue, entitled "L'Artusi, onero delle Imperfettioni delle moderna Musica Ragionamenti due," containing an interesting and curious account of the state of instrumental music in his time, with rules for conducting a musical performance, either vocal or instrumental. Three years afterwards there appeared a supplement to this work, containing, amongst other things, an inquiry into the principles of some of the modern innovations in music.

In the following year Artusi printed, at Bologna, a small tract, in quarto, entitled, "Impressa del molto R. M. Giacomo Zarino da Chioggia," which contains a kind of device, exhibiting the diagrams invented by him for the demonstration of consonances, with a commentary on them.

**MUSICAL GIBBERISH.**—Towards the end of June, Elliston offered terms to Madame Catalani for her brief services. The engagement was concluded, and the speculation, on the whole, turned out profitable to the manager. On the strength of this first experiment, a second was entered into between the parties, and this, on the other hand, was as disastrous to the exchequer of the lessee as mortifying to the self-esteem of the vocalist. The plan of engagement was a sharing scheme, between manager and performer, after a certain sum had been received at the doors; and, on one occasion, Madame Catalani's dividend amounted to something less than ten pounds. In pursuance of the lady's request, the nightly receipt was regularly enclosed on the following morning, and carried to her residence in Pall-Mall. The sum of 9*l*. 6*s*. was of course so enclosed, but not sealed, and the messenger, as usual, was despatched with the money. Arriving in Pall-Mall, the emissary announced the ignoble amount to Catalani's footman, who was either ashamed of it, or, fearing he might be charged with embezzlement, actually refused to carry it to his mistress. The messenger was therefore compelled himself to proceed up-stairs, and produced his money accordingly. Madame Catalani happened at this moment to be surrounded by a little circle of visitors, before whom the account stated was produced. This *maladroit* proceeding so thoroughly disconcerted her that she sang no more at Drury-Lane Theatre. We submit the literal copy of a card which was invariably transcribed for Madame Catalani whenever she was called on to sing in "God save the King":—

Oh Lord avar God  
Arais schaeter  
Is enimis and  
Mece them fol  
Confond tear  
Politkse frosstre  
Their nevise trix  
On George avar hopes  
We fix God save the  
Kin

—*Life of Elliston, Comedian.*

**THE PLAY-ACTOR'S EXCUSE.**—One evening when Pizarro was announced as the play, there was a considerable delay in commencing, in consequence of one of the performers being absent; the audience became impatient, when John Kemble (Rolla) came forward and delivered himself to this effect: "Ladies and Gentlemen: at the request of the principal performers in the play of this evening, I am to inform you that the absent person is Mr.

Emery." The house received this explanation without any disapprobation or otherwise. (Emery at this period, although a very pathetic actor, had not arrived at the summit of excellence, and on this evening the part of the sentinel was given to him.) Scarcely had Mr. Kemble quitted the stage, when—dressed in a great coat, dirty boots, a face red with haste, and wet with perspiration—on rushed the culprit. Emery stayed some moments before the audience, apparently much agitated, and at length delivered himself to this effect:—"Ladies and Gentlemen: this is the first time I have ever had to appear before you as an apologist. As I have been the sole cause in the delay of your entertainment, allow me shortly to offer my excuse, when I am sure I shall obtain an acquittal, especially from the fair part of this brilliant audience. Ladies, (for you I must particularly address,) my wife!—and I—(thunders of applause interrupted the apology,) and I ran for the doctor!"—"You have said enough!" exclaimed a thousand tongues—"I could not leave her, ladies, until I knew that she was safe." "Bravo, Emery, you've said enough!" was re-echoed from all parts of the house. The play proceeded without interruption; but it appeared that Emery had not forgotten his obligation to Kemble, for in that scene before the prison, in which Rolla tries to corrupt the sentinel by money, the following interruption occurred in the dialogue: Rolla: "Have you a wife?"—Sentinel: "I have."—Rolla: "Children?"—Sentinel: "I had two this morning—I have got three now."—Loud applause followed this retaliation, and it continued so long, that the entire effect of this scene was lost; and Mr. Kemble, after walking sometime in awkward confusion, terminated it by abruptly rushing into the prison.

**A STUNNING ALARM.**—A Yankee has got up a capital invention to turn lazy people out of bed in the morning. The whole apparatus is stowed away in a cask, which is rolled into the room when the person is about to retire, and the contents thereupon taken out and distributed, in due form, as follows:—The first article is a Yankee clock, which is arranged on a vibration-board over the top of the cask, and set at the hour required. You then, with the assistance of several men, lift the whole affair on a chair at the head of your bed, and retire. Immediately at the hour designated, the alarm runs down, and the vibration of the board sets in motion several revolving dinner-gongs, which in turn discharge pistol aimed with precision at a peg supporting 50 pans of buck-shots. This of course upsets the whole affair, and, by a curious contrivance, gives an inclination to the cask, and, unless the sleeper gets out of bed marvellously quick, lands the whole concern, Yankee clock and all, on the top of him.

### Exhibitions, &c.

(Continued.)

**ARCHITECTURAL EXHIBITION,** and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1*s*.; or by season tickets, at all times and to all the lectures, 2*s*. 6*d*.

JAS. FERGUSON, F.R.A.S., Hon. Secs.  
JAS. EDMESTON, Jun.

**MOSCOW.—BURFORD'S PANORAMA** is now open. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1*s*. Open from 10 till dusk.—Leicester-square.

**PHOTOGRAPHIC SOCIETY.**  
Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5*a*. Pall-Mall East.—Admission, 1*s*. Catalogue, 6*d*.

### Theatrical Announcements.

**THEATRE ROYAL, DRURY LANE.**—Lessee, Mr. E. T. Smith.—New acts of grace, skill, and daring every evening, by the wonderful American Circus Troupe.—Great Hit of Jack the Giant-Killer.—Novel Effects.—Tight Rope Aerial Vaulting, and Arthur Nelson, the renowned Clown King. Boxes, 2*s*. 6*d*. and 1*s*. 6*d*.; galleries, 6*d*.; pit and promenade, 1*s*.

### THEATRE ROYAL, HAYMARKET.—

THIS EVENING, to commence at 7 with the new and greatly successful comedy of VICTIMS, written by Tom Taylor, Esq. After which, by general request, and for two nights only, the late Mr. Douglas Jerrold's comedy of THE HOUSE-KEEPER. Concluding with the new ballet of THE GLEANERS.

In future the prices of admission will be—Orchestra stalls (which may be retained the whole of the evening), 6*s*.; no charge for booking. First price—dress boxes, 6*s*.; upper boxes, 3*s*.; pit, 2*s*.; lower gallery, 1*s*.; upper gallery, 6*d*. Second price—dress boxes, 3*s*.; upper boxes, 2*s*.; pit, 1*s*.; lower gallery, 6*d*.; no half-price to upper gallery.

### THEATRE ROYAL, ADELPHI.—

THIS EVENING, positively the last appearance of Mr. and Mrs. Barney Williams, the American comedians, and original Irish Boy and real Yankee Gal, previous to their departure for the continent and provinces.

Monday next, return of Mr. B. Webster, Mr. Wright, Mr. P. Bedford, and Madame Celeste from their provincial engagements, who will reappear in the new and original popular drama of George Darville.

### MISS CARLOTTA LECLERCQ

begs respectfully to inform her friends and the public that her ANNUAL BENEFIT will take place at the PRINCESS'S THEATRE, on Tuesday, the 11th of August, when will be performed Shakespeare's play of THE TEMPEST. Prospero, Mr. C. Kean; Miranda, Miss C. Leclercq. Tickets, places, and private boxes to be had of Miss Carlotta Leclercq, at her residence, 2, Bedford-place, Ampthill-square, Hampstead-road.

17 SE 57

### ROYAL PRINCESS'S THEATRE.—

THIS EVENING, and during the week, Shakespeare's play of THE TEMPEST. Books of Shakespeare's play of THE TEMPEST, as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. Charles Kean, may be had at the box-office of the Theatre, price 1*s*.

### IN REMEMBRANCE OF The late Mr. DOUGLAS JERROLD.—

Special Performance of the late Mr. Douglas Jerrold's dramas, the BENT DAY and BLACK-EYED SUSAN, at the Theatre Royal, Adelphi, on Wednesday, July 29.

The Committee's Office, at the Gallery of Illustration, Regent-street, for the sale of tickets of admission is now open, and will remain open every day from 12 to 4.

Gallery of Illustration, Regent-street.

### ASTLEY'S ROYAL AMPHITHEATRE.

Lessee and Manager, Mr. William Cooke. The ever popular spectacle of Mazeppa continues its triumphant career.—The celebrated Parisian Equestrienne, Mlle. Millios, is nightly received with enthusiastic plaudits.—THIS EVENING the entertainments will commence with MAZEPPA AND THE WILD HORSE. Mazeppa, Mr. James Holloway. Concluding with a recherche programme of new scenes in the arena.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JON SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, July 25, 1857.